

Movie Makers

July-August 2004

Volume 14 No. 4

The American Motion Picture Society

Sponsors of the oldest continuing Film/video Festival in the world.

Fun in Victoria, BC

Script: Fun in Victoria BC

Writer: Roger Garretson

Actors: Harry Smith
Fred Jones

FRED: Hey, Harry, what do you know about this thing in Victoria, British Columbia?

HARRY: What are you talking about?

FRED: You know, the combined festival of independent videomakers

HARRY: Hey man, you are really confusing me, what the heck are independent videomakers?

FRED: Holy mackerel, where have you been, they are just people like us who make videos for fun or pleasure without expecting to be paid for it.

HARRY: Well, why didn't you say so? So what does that have to do with Victoria, British Columbia?

FRED: Oh, I thought you knew, there is a festival or convention, whatever you want to call it, where all the winners of the contests sponsored by the American Motion Picture Society or AMPS as they are usually called, plus winners from the Amateur Movie Makers Association, or AMMA plus the winners from the Ten Best of the West contest.

HARRY: That sounds like a lot of fun. What else is going to be done there, dancing girls and wild times?

FRED: Well, I doubt that there will be dancing girls, but there will be speakers that will give us a lot of information about making our videos more professional.

HARRY: When is it going to be

held?

FRED: It will be held at the Harbour Towers Hotel in Victoria BC from September 23-26. A registration form can be downloaded from the AMPS website at www.ampsvideo.com or there is one included in the last AMPS and AMMA newsletters.

HARRY: Well, count me in! That is going to be a blast!

FRED: I told you so, I am making my reservation right away!

PLEASE NOTE

Those of you who are planning to submit an entry to the contests are encouraged to do so as soon as possible. The contest directors are anxiously awaiting your response. It makes their jobs much easier if you submit as soon as possible.

inside...

A Letter to the President
AMP President Responds
NAB 2004
Technical
DVD's and the Non-Commercial Filmmaker
A Product Review

page 3
page 4
page 4
page 5
page 6
page 8

Movie Makers

Dedicated to the interests of the Serious Motion Picture Maker.

**Vol.14 July-August 2004
No. 4**

MOVIE MAKERS is published bi-monthly on the 25th day of odd-numbered months by the AMERICAN MOTION PICTURE SOCIETY and features news and articles of interest to the serious motion picture maker, video or film.

Membership price per year is \$10.00, Canada \$12.00, foreign addresses \$13.00, all payable in U.S. funds or equivalent. Articles may be copied when the source is given. Back copies are available at .80 cents post paid.

**George W. Cushman
Founder,
1909-1996**

Matt Jenkins, Editor

The AMERICAN MOTION PICTURE SOCIETY is not connected with any other organization, society, club or association. The Society does not offer dual, club, nor group memberships.

Address correspondence to the Society, 30 Kanan Rd. Oak Park, CA 91377-1105. E-mail: Roger@amps.com
www.amps.com

Officers of the Society:
Ned Cordery-President
Roger Garretson-Secretary/
Treasurer
Directors: Brenda Lantow, Bob Iehl,
Jim Beach, Brian Gubler, Dave
Watterson, Matt Jenkins

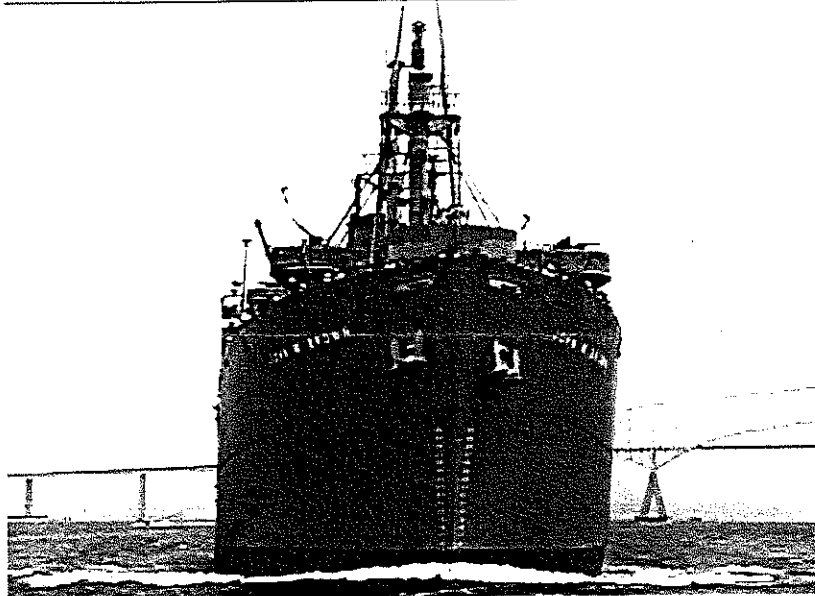
SOCIETY REPRESENTATIVES

CANADA, Margaret Chamberlain, 29-901
Kentwood Lane Victoria, BC V8Y 2Y7.

UNITED KINGDOM, Lee Prescott, 37, Can-
berra, Stonehouse Gloucestershire, GL 10
2PR England

From the Editor

June was a hectic month. However, the most rewarding thing I did was to take a trip to Baltimore. I traveled to the port city to shoot a documentary covering the Liberty Ship John W. Brown. Liberty Ships were mass-produced during World War II to send supplies and troops to our allies. Over 2,700 ships were produced. Only two remain today. The ship I visited was the John W. Brown. This ship is owned and operated by the group known as Project Lib-



erty. Ship. They take the ship out on Living History Tours. Up to 900 passengers can attend one of these tours. The trip down the Chesapeake Bay includes a big band, Abbott and Costello impersonators, a visit from FDR and a "dog fight" with vintage aircraft. The ship travels under its own power that comes from a steam reciprocating engine.

This shoot was the biggest one for me yet. I had two camera people on board, I traveled on a separate boat and I had one cameraperson in an airplane overhead. The logistics in coordinat-

ing this shoot were tremendous. During the day of the actual cruise, we had to board the ship at 2:30 AM to tape the lighting of the boilers. Then I had to take the cameraperson who was riding in the plane down to the eastern shore to catch the plane. I returned to the Baltimore area to board the separate boat and we cruised up the Bay to videotape the ship leaving the pier and getting underway. After the ride, I had to travel back down to the Eastern Shore and retrieve the cameraperson and make it back to the pier before

the ship returned so I could tape its arrival. Everything worked out splendidly. The only downside was it was an overcast day so the sky looks gray. However, it did cut down on contrast! I interviewed former members of the Merchant Marine who actually sailed during World War II and heard their exciting and horrific stories. It was truly a moving experience for me. I expect this to be a fantastic documentary. As always you may e-mail me at
Matt@amps.com

A Letter to the President

Dear Ned

I have just received my copy of your latest (May-June) Movie Maker, and may I say it was an exciting read, cover to cover. Excellent job well done gentlemen.

I enjoyed reading Matt Jenkins report on the Broadcasters convention. Looks like a bright future ahead.

Young newcomers here in the Midwest have so many things to do time is in short supply and they do not want to waste it on a club with "old folks". Our Camera Club dropped movies and video many years ago because it was down to two people. Prints and Stereo have long gone. Slides are left and whether it continues one more year is uncertain. We have tried many things even teaching digital photography. None have brought members or even people to the programs. Advertising is money down the drain, and we are running out.

Being retired I cannot enter into the new digital/computer film making venture as the funds are not there. But it does offer tremendous and exciting new ways to film. Oh if I were only 30 years younger, and working, what fun I would have. There is a new age of filmmakers. How I wish I could be in the group.

Unlimited possibilities await these young people and I hope they use it to the best of their abilities. These youth have been brought up on TV, and already have a knowledge on what looks and feels right.

How much I missed. I read whatever books were available, and magazines. I joined clubs to learn more, watched many movies, studying the techniques, lighting, direction and so on. I used lots of film practicing. Film was in my blood. I kept updating my equipment with newer improved items. My last two cameras offered in the camera dissolves and fades. Automatic, not manual like my Bolex Rex.

Then came video. Film was so much easier, I could edit it the way I wanted, A & B roll if needed. Now I pass it on to the youngsters and admire their film work.

I was sad to see Howard Lindenmeyer passed away. I knew him from PSA days when I was editor for the Movie Video division. Howard was a real filmmaker. He worked at his art and enjoyed it. My condolences to his family. He will indeed be missed.

Dave Cockley hit it on the head. When I judged for film competitions, we viewed every film entered. Films over 20 minutes were watched a maximum of 20 minutes. If it looked like high points or maybe a chance on the awards we watched it to the end. There were a few 40-60 minute films, few made it beyond 20 minute viewing. A couple not only made it to full viewing but also won the top award. To cut films to a 15 minute

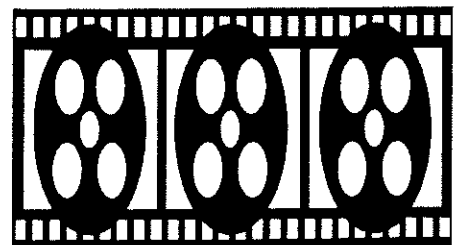
length is wasting many film makers time. I would indeed make it a 20 minute viewing time unless the judges want to see more. Let's give these new film makers a chance.

What is a Professional? What is an Amateur? A professional is one who gets paid for his work. Many years ago if you earned more than 50 % of your income from your art, you were a professional. Whether it is photography, filmmaking, video, writing, painting, teaching, whatever. Today the line is more blurred as you state. Yesteryear it was the cry " He uses professional equipment and has students helping. I have a home movie camera, an editor and me. I cannot compete." It is still heard today. It is, I believe, the main thing that really killed the amateur film business. The standard still exists. If you get paid for your film making, you are a professional. It's a business. Sorry, that's my feeling, and I was a professional at one time. When my films started getting paid for I dropped out of competition. I wasn't fair to the others.

If my letter brings response from the other members and readers I have accomplished my intention.

Scopefully'

Ron Doerring



AMPS PRESIDENT RESPONDS

Dear Ron,

Thanks for sending us your comments and views, they are greatly appreciated and in no way boring. I hope that more members of AMPS find the time to write to us as it is a vital part of understanding what our members expect.

Your take on the club scene is sadly correct, but the positive side is that this creates a greater need and opportunity for AMPS where we can establish a network of film makers using the Internet as our regular means of communication and meeting face to face at our annual Festival. I want to establish a system so that we can circulate our films to members and receive their comments and suggestions so raising our standards and sharing ideas.

Regarding your comments on the length of the entries for the Festival and Dave Cockley's letter we will certainly be increasing the time allocation next year and your comments on how you viewed and judged the longer entries are most helpful. I take your point that the 15 minute limit will exclude many of the new film makers.

The "professional" debate is an open ended one, but times have changed and what was once a very exclusive profession has broadened in scope and we are trying to take that into account.

Finally, I must pay tribute to Roger and Matt who have held AMPS together, Roger supervised the creation of the new web site and is now our webmaster, a site we

can be proud of and we should share with everyone we know, the Newsletter continues to be our exclusive means of communication and we are lining up new writers and new ideas, this alone is worth the cost of membership.

Once again, thanks Ron and please keep writing; your contributions are a valuable part of how we see our past and plan for our future,

Best wishes,

Ned Cordery

NAB 2004 Las Vegas

Ned Cordery

This year two clear themes emerged at NAB (the National Association of Broadcasters) annual event. High Definition Video and tapeless recording; these are not new but they are maturing systems that the high end film maker/news gatherer can use. How relevant are they to the non-commercial film maker? Well, not very relevant at broadcast equipment prices but look for the trickle-down effect and also look at the trickle-up effect as many high end professional cameras now sport fold out LCD viewing panels.

Outlined below is the first of the cross-overs from the high end world to our world of lo/no budget film making.

The HDV Format

Just as we were getting really

comfortable with the DV format along comes a new one, HDV (High Definition Video), with a standard agreed between the major manufacturers; Sony, Canon, Sharp and JVC.

This new standard is for cameras and VCRs for high definition recording and play back at 1080i (interlaced) 1440 x 1080 pixels and 720p (progressive scan) 1280 x 720 pixels with an aspect ratio 16:9. Interestingly the equipment is based on the DV format and uses the same tape, tape speed, track pitch and tape drives which will simplify things for the manufacturers but not for us, the users, as we will have to buy all new equipment to enjoy this new format. Firewire is the method of interfacing with the computer and other outboard devices.

The video recording CoDec is MPEG2 the audio is recorded at 48 kHz/16 bit by MPEG1 Audio Layer encoding. This means that for most of us with DV specific editing systems the new format cannot be edited with our existing programs. However, the edit program suppliers are offering plug-ins or developments to handle HDV. There is an existing edit program that handles direct input from and output to the JVC camera, this is EVE2 by MainConcept AG (www.mainconcept.com) a basic program aimed at the entry level consumer but with quite interesting capabilities and at \$69 (Euros 69) it will get the new HDV entrant up and running quickly. MainConcept also offer a plug-in for Adobe Premiere Pro that adds HDV capability for \$249, this handles both NTSC and PAL.

JVC have had cameras available for over a year, the GR-HD1 for the consumer, a single chip camera which sells at around \$4,000 and a professional version the JY-

(Continued on page 7)

TECHNICAL

Jim Beach.

DISCS ARE NOT FOREVER:

Those pretty shiny CDs and DVDs you thought would preserve family memories and your favorite home made movies for future generations may not last as advertised.

Don't slit your wrists; there is hope and things you can do to help preserve them for those future generations. Of course you can't be sure those future generations will cherish and appreciate them as you do.

We were all told that CDs were practically indestructible when they were first introduced in the mid 80s. One man with a collection from that era noted dropouts when playing some of his old CDs. He then noted that, by holding them up to the light, specks and patches of light showed through. The layer of aluminum, which reflects the laser light back to the recorded data, had eroded away. Only a thin layer of lacquer, on the label side, protects the aluminum from the elements.

DVDs should be more durable as they are made such that the data layer and the reflective layer are sandwiched between two layers of plastic. This can have problems too in that the glue that binds the two layers may lose its grip permitting partial separation. This can be due

to manufacturing deficiencies and especially due to excessive flexing of the disc. Early protective cases often had a very tenacious center grip and pulling the disc loose can cause excessive flexing. Recently the newer cases have a push button center grip to release the disc without bending it. Bending the disc to remove it is practically begging for this problem.

Manufacturers cite life spans up to 100 years. However a specialist at the National Institute of Standards says it is very hard to evaluate manufacturers claims, as there is no standardized test and manufacturers often change manufacturing methods and materials without notifying users. He says when you go to a store and buy a DVD-R or CD-r for example you really don't know what you are getting. If you buy a particular brand and then get the same brand a few months latter it can be very different.

This renders the frequently heard advice to buy name-brand discs for maximum longevity fairly moot, he says.

Rewrite able CDs and DVDs (-RW discs) should not be used for long term storage as the medium which permits them to be erased decays much faster than the metal layer of other discs.

Now don't start worrying. Your DVDs at least will probably last as long as you do and after that you won't care. I've broken most of the rules with my collection of music CDs and DVDs of my homemade movies including stick on labels on some. If they don't last more than one or two generations probably no one would want to see them anyway

and beyond that probably no one will have a player for them.

I have experienced failure of some music CDs that I leave in my car. One favorite Frank Sinatra collector series skips and chirps in ways I never heard from Sinatra. I think the heat from leaving them in the car and storing them in a case that was probably squashed between the seat and the console didn't do them any good.

If you are now worried enough to abide by the following Dos and Do Nots your DVDs will probably last several generations longer than you.

Now that Movie/Video club festivals and contests are accepting DVD entries let's hope the contest chairman advises the people handling our DVDs of how to give them TLC. Note: Cotswold and I expect other festivals are no longer accepting DVDs with stick on labels.

TLC FOR CDs

Some handling tips for CDs and DVDs, including the record able versions, from the National Institute of Standards and Technology.

Do:

1. Handle discs by the outer edge or the center hole. Your finger prints may be acidic enough to damage the disc.
2. Use a felt-tip permanent marker to mark the label side of a CD or DVD. The marker should be water-based or alcohol-based. In general, these will be labeled "nontoxic." Stronger solvents may eat through the

(Continued on page 6)

(Continued from page 5)

thin protective layer to the data.
3. Keep discs clean. Wipe with cotton fabric in a straight line from the center of the disc toward the outer edge. If you wipe in a circle, any scratches may follow the tracks of the CD, rendering them unreadable. Use CD/DVD-cleaning detergent, isopropyl alcohol, or methanol to remove stubborn dirt.

4. Return discs to their plastic cases immediately after use.

5. Store discs upright (book style) in their cases.

6. Store discs in a cool, dry, dark place with clean air.

7. *Open a recordable disc package only when you are ready to record.*

8. Check the disc surface before recording.

Do not:

1. Touch the surface of the disc.
2. Bend the disc. This may cause the layers to separate.

3. Use adhesive labels, since they can warp the disc or unbalance it.

4. Expose discs to extreme heat or high humidity. Don't leave them in sun-warmed cars, for instance.

5. Expose discs to extremely rapid temperature or humidity changes.

6. Expose recordable discs to prolonged sunlight or other sources of ultraviolet light.

For CDs especially do not:

1. Scratch the label side of the disc. It's more sensitive than the transparent side.

2. Use a pen, pencil or fine-tip marker to write on the disc.

3. Try to peel off at reposition a label. Again, you risk unbalancing the disc.

DVDs and the non-commercial film maker.

Ned Cordery

As the price of DVD writers and DVD blanks has fallen we can expect an increase in the number of entries for the Festival on this medium. As we also plan to expand the Festival to accepting PAL entries in addition to NTSC we have taken a look at how we can view these both for the judging and the Festival presentation. This brief article takes a look at the current state of the art.

The DVD (digital video/versatile disk) records image and sound using the MPEG2 CoDec delivering a picture that is superior to SVHS and sound equivalent to CD quality. The disk is compact in size, easily stored and is believed to have a long life of between 50 and 300 years depending on who you read.

Using the MPEG2 CoDec the information may be recorded in either the NTSC or PAL standards so we have the traditional problem of standards incompatibility. However, most European DVD players and recent TV sets will play both PAL and NTSC DVDs, sadly this is not the case in the USA where DVD players are restricted to NTSC only. Commercial DVDs are also Region encoded as are the DVD players, this is to restrict DVDs to a controlled geographic re-

lease by the studios, there are 6 Regions and disks and players are encoded to the Region in which they are sold. In the UK people have their players "chipped" so they will play any Regional DVD, the answer to this by the studios is to encode DVDs so they will only play in the Region for which they are encoded and if put into an "all Region" chipped machine they will not play.

Most of us purchase DVDs of favorite films and regularly rent DVDs, these have been a boon to all film makers as there are often bonus materials that show how the film was made and commentaries by the director and lead actors, a wonderful learning tool. As film makers we respect the copyright of the owners and we are interested in how we can release our own productions on this new medium which is rapidly replacing VHS/SVHS.

There are, as usual, two competing and incompatible forms of recordable DVDs, the DVD-R and the DVD+R, most non-commercial film makers seem to use the -R variant and all our tests have been done with this.

NTSC DVD-R, most modern DVD players seem to be able to play DVD-R whether burnt from software or by direct writing by hardware. We have evaluated DVD-Rs burnt as follows:

Encoded from a .mov file by Roxio DVD Creator and burnt to an external TDK indiDVD unit via Firewire as a DVD-R.

Encoded by Vegas DVD direct from the Vegas 5 timeline and burnt on an internal unit, the Pioneer A07U as DVD-R.

(Continued on page 7)

2004 INTERNATIONAL AMATEUR MOTION PICTURE FESTIVAL

AMATEUR MOVIE MAKERS ASSOCIATION

Convention in Victoria, British Columbia, September 23rd to 26th, 2004

Use separate form for each movie entered. This form may be copied

Name of Entrant (Individual or Group/Club, to be used on award) _____

Street Address _____

City _____ State/Province _____ Postal Code _____ Country _____

Phone Number _____ e-mail _____

Production Title _____

Running time (Maximum 20 minutes including titles) _____ minutes _____ seconds

Completion Date (Must be after October 1, 1999) _____

Format must be one of the following (NTSC only). Please circle one: DVD, VHS, SVHS

Video sound must be one of the following. Please circle one (not two): Normal (linear) Hi-Fi Silent

Type of Movie. Please circle all that apply: Story Comedy Tragedy Mystery Illustrated song or poem Drama Travel
Documentary Instructional Nature Animation Experimental Event Movie Family Other _____

I do _____ do not _____ consent to copying my entry to videotape by AMMA for distribution to members _____ and others _____

I do _____ do not _____ want to receive judges' comments on my entry

Entry fees must be in United States funds made out to AMMA

| | | |
|-------------------------------------|-----------------|--|
| AMMA member first entry | \$10. _____ | Send entry(ies), payment(s) and entry form(s) in the same package |
| Additional member entries (each) | \$ 5. _____ | TO ARRIVE BETWEEN JUNE 1 st and AUGUST 20, 2004. |
| *Nonmember first entry | \$20. _____ | Entries arriving after August 20 th will not be accepted. |
| Additional nonmember entries (each) | \$10. _____ | SEND TO: BILL LEEDER |
| Return postage (up to 3 videos) | \$ 5. _____ | 2615 W. 97th Street |
| TOTAL | \$ _____ | Evergreen Park, IL 60805-2731 |

(Tel: 708-425-0957 or e-mail: leeder80@juno.com)

Please indicate disposition of your entry after the Festival:

Return to me, postage is enclosed _____, I will pick up at Convention _____, Do not return _____.

I have read the AMMA 2003 contest rules on the other side and agree to be bound by them. I understand that noncompliance with any of the rules may result in disqualification.

Date _____

Signature _____

*I wish to become an AMMA "Instant Member" and have enclosed a second check, made out to AMMA, for \$25.00 to cover dues from this date to August 31, 2005 (\$35.00 to include a second member in the same household). I understand that this "Instant Membership" allows me to pay reduced "AMMA member" category Festival entry fees, puts me on the AMMA Magazine mailing list and gives me all the rights of AMMA membership except eligibility for the Oscar Horovitz Memorial Award in 2004.

Date _____

Signature _____

INTERNATIONAL AMATEUR MOTION PICTURE FESTIVAL
AMATEUR MOVIE MAKERS ASSOCIATION (AMMA, formerly SAVAC)
RULES – 2004

1. The contest is open to all amateur movie makers everywhere who create non-commercial motion pictures as defined below.
2. Each entry must be a non-commercial motion picture made for pleasure and/or creative satisfaction by a club or individual producer who had no financial or commercial objective for making the movie; that has not been the basis for any commercial agreement; has not been subsidized, sponsored, or granted finances by any private, public, government, or charitable organization(s); was not made as a "showcase" to advance a professional career; and was not made as part of a degree program during a course in motion picture production at a college or university.
- 3.1 Best Motion Picture Awards, the number to be decided by the judges, will be given to those movies judged worthy.
- 3.2 The Oscar H. Horovitz Memorial Award will be presented to the best motion picture by an AMMA member of at least one year's membership.
- 3.3 Honorable Mention Certificates may be given to those movies which the judges consider excellent but not "best".
- 3.4 The judges, at their discretion, may award special prizes for separate aspects of movie making.
- 3.5 Any entry may win more than one award.
- 3.6 The name which appears as entrant on the entry form will appear on any awards.
- 4.1 Entries must have been completed after October 1, 1999.
- 4.2 Video entries may be in DVD, VHS, or S-VHS, NTSC only. Sound on tape may be in Standard (normal, linear, mono) track or Hi-Fi, but not both.
- 4.3 To protect your video material, provide a leader of at least 30 seconds of black, color bars or graphics.
- 4.4 Do not send original or edited master tapes.
- 4.5 Motion pictures which have previously won an AMMA or SAVAC contest award of any kind are ineligible to be entered. Motion pictures that failed to win in a first attempt may be entered again one time only.
- 4.6 Entries may not contain "Award" leaders.
- 4.7 Each entry must be on a separate cassette or disk with no other material and must have a separate entry form. Copies of the form are acceptable.
- 4.8 Title, name and address must be on each tape or disk.
- 5.1 All entries must be available for exhibition at the annual AMMA convention in Victoria, British Columbia, September 23rd to 26th, 2004.
- 5.2 AMMA reserves the right to copy any or all entries for exhibition and/or educational purposes.
- 5.3 The producer is responsible for all necessary copyright clearances for material used in the entry.
- 6.1 Entries for the AMMA 2004 Contest will be accepted from June 1 to August 20, 2004. Entries arriving after August 20th will not be accepted.
- 6.2 An entrant may enter no more than three entries.
- 6.3 Entries should be mailed First Class, Priority Mail, or equivalent. Do not send entries by United Parcel Service, registered mail or any way that requires a signature. Receipt of entries will be acknowledged promptly.
- 6.4 Entries which are to be returned to the sender should be in packaging which can be reused or with return packaging enclosed with the entry.
- 6.5 AMMA will return entries only if the return postage fee has been paid.
- 6.6 AMMA will exercise reasonable care in the handling and use of all contest entries. Nevertheless, neither AMMA nor its agents will be responsible for loss or damage to entries.
- 7.1 All entries will be judged in the format submitted.
- 7.2 Entries will be judged by a panel of several judges. The panel's decisions will be final. There is no appeal.
- 7.3 Winning movies will be announced at the Convention. Winners will also be published in *The AMMA Monitor*.

(This form may be copied)

TEN BEST OF THE WEST

Contest Entry Form for 2004

(Use a separate entry form for each film/video submitted)

Sponsored by the Victoria Video Club

Final date for entry August 1, 2004

I hereby submit the following film/video for consideration in the TEN BEST OF THE WEST Contest for 2004

Title of Film or Video _____

SPECIAL INSTRUCTIONS (Specify and check all that apply)

Video Format: () VHS () SVHS () Mini DV NTSC @ SP Speed only

Sound track: () Normal (mono, linear) () hifi (Stereo)

My submission of the above film/video acknowledges my acceptance of all Contest Rules, especially 7 & 8.

Date _____

Entry Fee (First entry) US \$ 10.00

(Second entry) 5.00

Signature of entrant _____

Return postage (\$5.00) US \$ _____

Clearly printed name of entrant _____

For Canadian entries

(First entry) CAD \$12.00

(Second entry) CAD 6.00 Total

Street address _____

Amount enclosed US/CAD \$ _____

City _____ State/Prov _____ ZIP _____

For TEN BEST Committee use only

e-mail _____

Entry returned by _____

Date _____

Make all checks payable to "Victoria Video Club"

ALL US ENTRY FEES IN US DOLLARS

FINAL DATE FOR RECEIPT OF ENTRIES IS August 1, 2004

THE TEN BEST WINNERS AND HONORABLE MENTION MOVIES WILL BE SHOWN AT THE

AMMA, AMPS, TBW FESTIVAL, Victoria B.C., Canada

September 23-26, 2004

Questions regarding entries may be directed to David Fuller (see address label herewith or e-mail davidfuller@shaw.ca
Or (250)751-0142

Shipping label

CONTENTS: Videotape

From

Return label

CONTENTS: VIDEOTAPE

From: David Fuller
5328 Arbour Lane
Nanaimo B.C. Canada, V9T 6E5

TO:

To: David Fuller
5328 Arbour Lane
Nanaimo B.C.
Canada, V9T 6E5

TEN BEST OF THE WEST

49TH Annual Film/Video Competition

Convention in Victoria, British Columbia supported by the *Victoria Video Club*

Competition Rules 2004

1. The Contest is open to any amateur producer whose legal home address is in any of the following States or Provinces Alaska, Arizona, Arkansas, California, Hawaii, Idaho, Iowa, Kansas, Louisiana, Minnesota, Missouri, Montana, Nebraska, Nevada, New Mexico, No. Dakota, Oklahoma, Oregon, So. Dakota, Texas, Utah, Washington, Wyoming, British Columbia, Alberta, Saskatchewan or Manitoba.

2. The Contest is held in Victoria, British Columbia between September 23-26, 2004

3. All videos must be in the hands of the Contest Chairman on or before August 1, 2004

4. Films entered into the contest shall not be held for more than 45 days and after closing date for entries without the permission of the owner of the film.

5. The *Victoria Video Club* will present a Certificate of Merit to each contestant whose film is selected as being among the Ten Best. An award will also be given for the most humorous entry, whether or not it places in the Ten Best. Honorable Mention Certificates may be given for films judged excellent but not one of the Ten Best. All contestants will be given the judges comments and a complete list of all entries with the names of their producers.

6. Entries may be copied with permission of owners, as agreed to on their entry forms.

7. All Films entered shall be considered to have been amateur in intent, shall have been made solely for fun and pleasure with no profit motive in mind, and shall not have been subsidized in any form. Films made during a course of study in film or video production in a college or university leading to a degree are not eligible.

8. The producer must not receive payment, nor make payment to others for work on the production. Any professional (copied or purchased) footage used must not exceed 10% and must be acknowledged in the credit titles. If, after the contest, it is found that the producer's statements are erroneous in regard to amateur intent or financial assistance, the award will be recalled. The recall and the reason for the recall are to be published, and all associations or clubs are to be notified.

9. The *Victoria Club* will inquire of each entrant, on the entry form, if the requirements of Rules 7 & 8 have been met.

10. Films by groups of amateur film/video club members may be entered in the Contest, providing all individuals connected with the film's production come under the status described in Rules 7 & 8.

11. Neither the *Victoria Club* nor the judges who this club selects shall discriminate in any way on the acceptability of video format, nor of classifications such as travel, documentary, scenario, special effects, or animation.. Video formats are limited to VHS, S-VHS, Mini DV, recorded in the NTSC system in Standard Play (SP) speed. *Each entry must be recorded on a separate video cassette.*

12. All entries shall have titles and credits.

13. Videos that have previously placed in a Ten Best competition or received Honorable Mention cannot be reentered.

14. No producer may enter more than two entries.

15. The *Victoria Video Club* shall immediately acknowledge to the contestant, by card, letter or e-mail, the receipt and arrival condition of the entry.

16. The entrant shall enclose entry fees according to the schedule on the entry form, payable to *Victoria Video Club*. The entrant shall include with entry fees, sufficient funds for return postage if he or she wishes the *Victoria Club* to return entries. Keep in mind, postage fees are usually higher than the cost of the video tape!

17. Films are limited to a maximum of viewing time of 15 minutes.

JUDGING

A. The judges shall be asked to select what they consider to be the ten best films submitted and those eligible for any special award.

B. The *Victoria Video Club* shall not impose on the judges any point or scoring system. The judges are to judge the films in a manner of their own choosing.

C. The Ten Best films are not ranked in any order. All films shall be rated equally.

D. In all cases, the decision of the judges is final.

E. The names of the judges shall be published at the time the awards are made known.

F. Although all reasonable care will be exercised in the use and handling of entries, neither the TEN BEST OF THE WEST Contest Committee nor the *Victoria Video Club* will be responsible for the loss of or damage to the video tape

I hereby do ___ do not ___ consent to copying my entry to videotape by Ten Best of the West for the purpose of exhibition at the Convention in Victoria in 2004. NOTE: The compilation will be digitally transferred for optimum video and audio quality. Initial _____

FINAL DAY FOR RECEIPT OF ENTRIES IS August 1, 2004—Use a separate entry form for each film

Entries must
be received
by
August 31st
2004

American Motion Picture Society

Invites entries for
The American International Film & Video Festival
2004
75th Consecutive Year

Please print clearly & complete a separate form for each entry.

Name _____

Address _____

State/Prov _____ Zip/Post Code _____

Country _____

E-mail address _____
(for confirmation of receipt only)

Title _____

General ☐ Student ☐ Running time _____
(maximum 15 mins.)

Genre: Documentary ☐ Story ☐ Nature ☐

Experimental ☐

Format: VHS ☐ SVHS ☐ Hi8 ☐ miniDV ☐

DVCAM ☐ DVD ☐

ALL ENTRIES MUST BE NTSC

I have read the Definitions and Rules of the Festival and confirm that my entry conforms to these. I confirm that all applicable copyright clearances have been completed and I have documentary confirmation of this. I affirm that all the information submitted is true and correct.

Signed _____ Date _____

Entry Fees

| | |
|--|----------------|
| First entry (members) | US\$ 10.00 |
| First entry (non-members) | US\$ 15.00 |
| Additional entries (members) | US\$ 4.00 each |
| Additional entries (non-members) | US\$ 8.00 each |
| Return postage | US\$ 4.00 each |
| New membership (USA) | US\$ 10.00 |
| New membership (Canada) | US\$ 12.00 |
| New Membership (International) | US\$ 25.00 |
| (this is optional, new members will qualify for the members rates immediately) | |

TOTAL ENCLOSED \$ _____

Payment must be made in US funds. Checks, bank drafts, money orders must be cashable at US banks. Please make payable to American Motion Picture Society

The optional membership fee is for one year and includes "Movie Makers" our bi-monthly newsletter.

Entries without return postage will be placed in the AMPS library.

Mail your entry to:

Goslands Studio
PO Box 820381, Veyo, UT 84782 USA
(Entries must be received by August 31st 2004)
Please enclose this form, your entry, fees & label with your address if you want your entry returned

Awards

General 1st, 2nd and 3rd and Best entry by an AMPS member (minimum 2 years)
Student 1st, 2nd and 3rd and Best entry by an AMPS member (minimum 2 years)

Best editing, Best story, Best experimental, Best nature, Best AMPS novice, Best foreign entry.

Certificates of Merit will be awarded at the Judges discretion.

Mail your entry to: Goslands Studio, PO Box 820381, Veyo, UT 84782 USA

Entries must be received by August 31st 2004

AMERICAN INTERNATIONAL FILM & VIDEO FESTIVAL

Please read these Definitions and Rules carefully before sending your entry.

General entrants

Productions made solely for fun and pleasure, for artistic expression or to make a statement about society with no profit motive in mind, have not been subject of any sales or rental agreement prior to entry in the Festival nor expect to be after the Festival and have not been made as a part of a college course. No person working on any aspect of the production may be paid or rewarded for their services nor may the production be sponsored by any commercial organization. Entries may be made by individuals or more than one person, such as a club or group, provided the financial conditions set out are met. This Festival is for non-commercial productions only and we ask that the makers respect this requirement

Student entrants

Productions made by a student or group of students in full or part time education as a part of their course work. The production must not have been subject of any sales or rental agreement prior to entry in the Festival nor expect to be after the Festival. No person working on any part of the production may be paid or rewarded for their services. This Festival is for non-commercial productions only and we ask that the makers respect this requirement.

Rules

1. The Festival is open to all motion picture makers throughout the world
2. The language of the Festival is English and dialog or narration must be in English or with English subtitles provided by the producer.
3. Entries must have been made within the past three years. Previous entries may not be re-entered.
4. Entries must be on one of the video formats listed. Entries originated on film are welcome but must be submitted on one of the video formats listed.
5. Entries may be on any subject with a maximum running time of 15 minutes including titles and credits.
6. Trailers indicating previous awards must be removed.
7. The producer must secure all copyright clearances where applicable and sign the copyright release.
8. The use of purchased stock footage is not permitted.
9. The use of buy-out and copyright free music is permitted but must be acknowledged in the credits unless the copyright agreement precludes this.
10. Only one entry per video tape or disk.
11. Use a separate form for each entry. This form may be duplicated.
12. This form must be enclosed with each entry.
13. The judge's decisions are final and binding on the entrants and the organizers.

Entry Information

1. Receipt of entries will be acknowledged by e-mail only.
2. While extreme care will be given to all entries neither the Festival nor its sponsors or organizers can be held responsible for damage or loss.
3. A list of the winning entries and their makers will be published in Movie Makers and on the AMPS website.
4. The judge's report sheets will be mailed to all entrants.
5. All entries will be returned as soon as possible where the producer has requested return and enclosed funds for return postage. If return postage is not included the entry will be held in the Society's library.
6. Foreign entries should be sent by Air Parcel Post or Air Small Package. Please check your local postal regulations for shipping and the return of your production and let us know if any special regulations apply.

E-mail _____ Phone number _____